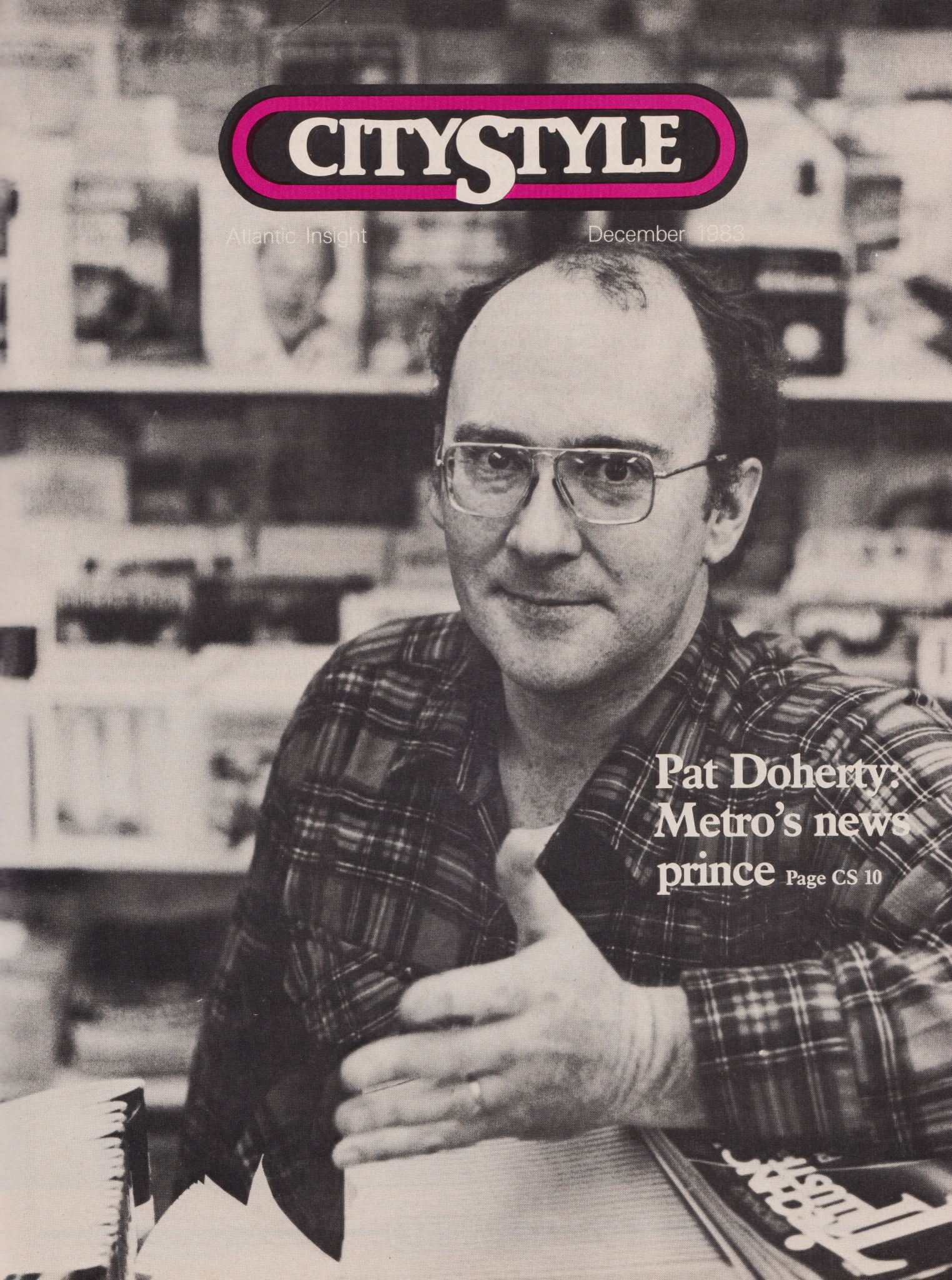


CITYSTYLE

Atlantic Insight

December 1983

**Pat Doherty:
Metro's news
prince** Page CS 10



King of the airwaves

Steve Murphy's never at a loss for words — except, perhaps, on the really tough questions, such as his age

By John Mason

The woman caller begins by talking about the weather, but she really wants to discuss the birds and the bees. "Like what's wrong? Are people teaching their kids morals anymore or are they telling them it's OK to have sex? I mean, I realize there's a lot of talk of it and there's a lot of it on TV and stuff like that . . . But kids nowadays, like . . . really I don't believe in rape anymore because I see too many kids out on the street just throwing themselves at the guys." The radio hotline host cuts in quickly and calmly. "Now wait a minute. You have to remember, ma'am, there are a lot of sick people out there who are raping a lot of innocent people."

The caller is determined to make her point. "I know, but kids nowadays, they're just [so] sexually involved, like, it's ridiculous! You go across the high schools, you see the girls there with tight sweaters and no bras on. I mean, you think this is not going to, you know, sexually get a guy going or something like that?"

The hotline host points out that men should realize rape is not a "proper response to titillation," finally ends the call by urging the woman to "have yourself a good day," and then moves on to the next faceless voice. Among the 18 or so people who get through the busy switchboard will be a local alderman, a spokesman for the Halifax Board of Trade and an elderly man complaining about not getting a disability pension after working 29 years as a stevedore on the Halifax waterfront.

For CJCH hotline host Steve Murphy, it's a regular morning of the trivial and the topical, the silly and the sensational. Between 9 a.m. and 10:55 a.m. each weekday, Murphy will listen to anyone. And up to 15,000 people will listen to him, according to last spring's broadcasting statistics. That makes the hotline the most popular show in its time slot in the competitive metro Halifax radio market.

Murphy's job is to get listeners to call him and speak their minds. The trick, he says, is to use his ears more than his mouth. "I think a good talk show host has to be a far better listener than a talker," he says. "I can't carry the show by myself. I can't go in [the studio] for

two hours and not have any calls. I am there basically to start the thought process, throw out some questions, play devil's advocate some mornings and then, for a large part of the show, to listen."

The job, he says, can be a "pressure cooker," but he enjoys it. "When you are in a position that you state opinions for a living, which I do, there are people who will disagree. Sometimes they will disagree very vocally. You know that before you get into it. That just comes with the territory. You have to listen, you have to respond and you have to not get mad. The real lesson to be learned very early on is you're not there to sway opinions. You're there to point out the other side of an issue."

This smooth, authoritative voice comes from a pudgy young man with rounded shoulders, an unlined face, not a trace of grey hair, and scarcely any neck at all. His exact age is one of the few questions that puts him at a loss for words. He is no more than 25 but refuses to discuss the subject. Neither will he say how much he earns from broadcasting. "Oh, I'm not going to talk about salary," he says. "I'm not being the least bit protective about it. I just don't think it's something that we talk about generally."

Murphy became permanent hotline host at CJCH in November, 1981, less than three years after graduating from his home-town high school in Saint John, N.B. The first time he sat down behind a mike was at Saint John High



Steve Murphy: The trick is to use your ears more than your mouth

School's tiny radio station, where students used to broadcast Top 40 records to classmates during lunch-hour. His other extra-curricular activities — school politics, drama and debating — also gave good training for his career. He was student council president; played mostly comedy roles, such as Shakespeare's jester Touchstone, in school plays; and won various public-speaking awards (he was named Mr. Congeniality at the 1977 Canadian high school debating championship). "Stephen was an outstanding student," recalls principal Dennis Knibb, describing Murphy as a person who "didn't have a bitter tongue." Despite his "superior intelligence," however, he was never a top student, Knibb says. "He put other things first."

Straight out of high school, Murphy landed a job as newscaster at CFBC, a private station in Saint John. Soon, he began filling in for the station's openline host, Tom Young. "I learned a lot from Tom in terms of constructing arguments because Tom is not very often backed into a corner," Murphy says. "He's very good at that."

In 1980, Murphy joined CJCH, the Halifax affiliate of the nation-wide CHUM group of radio and television stations. Then he decided to shift gears and start selling opinion as well as news. "I think I was getting a bit tired of doing straight news, simply because there are only about 20 news stories and about 20,000 ways to rewrite every one." Two years ago, when former CJCH hotline host Dave Wright moved over to full-



PHOTOS BY DAVID NICHOLS

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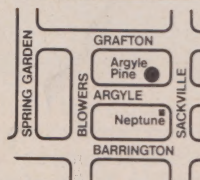
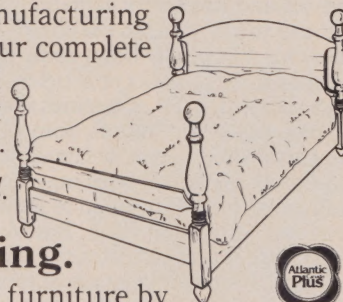
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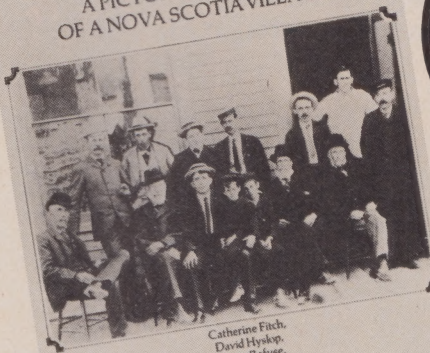
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time broadcasting for ATV, another CHUM-owned company, Murphy made a smooth transition into the hotseat. "Dave Wright made it very easy because he had very, very good ratings, very loyal listeners and he made me seem very welcome in his chair, which is now my chair. He gave me a lot of help and advice and was a very valuable resource to the new kid in the chair."

Ideas for Murphy's shows come from newspaper stories, books or articles from the more than 50 magazines that arrive monthly at the station. Some shows are devoted to conversations with studio guests — personalities ranging from Premier John Buchanan to Beaverbank astrologer Evelyn Hare. But Murphy's favorite shows are listeners' choice programs. "It's a nice mixture of topics and opinion. Basically anything goes and we don't have any rules [except] you can't libel or slander someone on the air, nor can you say something that isn't generally regarded to be in good taste." The show is broadcast on a seven-second delay; if a caller uses an offensive word, he can press a "bleep" button before it hits listeners' ears.

But that happens rarely. Murphy cultivates an informal, good-neighbor Steve personality on his show. He hasn't adopted the abrasive, inquisitor role that is the trademark of hotliners such as Vancouver's Jack Webster. "I think I've got a whole lot of friends," he says. "I don't think I've got too many on-air

enemies." His on-air strategy is to deflect argument with rhetoric, answer questions with another question, rely on phrases such as "other people might say" to distance himself from the fray. He aims to be a sounding board for the community, letting callers have their say. More than one has called him "sweetheart" on the air.

Murphy aims to be a sounding board for the community, letting callers have their say"

The hotline isn't Murphy's only job. He still keeps his hand in the news department. He arrives at the Robie Street studios in north-end Halifax at about 6 a.m. to prepare for the major morning newscasts at seven and eight. Then it's the hotline, followed by reading the noon report. He spends the

next hour or so going over future shows with hotline producer Dawn Veinotte and catching up on his correspondence, all of which he answers personally though sometimes slowly. These 7½-hour days get extended whenever he videotapes his commentaries for CJCH-TV. Last year, one of them placed second in the Atlantic Journalism Awards.

In conversation after sign-off on a particularly hectic day, Murphy still speaks in the smooth, resonating tones he uses at the mike. He quickly and automatically weighs his words, saying nothing he couldn't say on-air. Hunched over a quick sandwich with his loosened tie, smoking an occasional cigarette, he still says things like "gee whiz" and "doggone it." He's guarded about his private life. "I don't consider myself a private person but I do like private time," he says.

He can't entirely escape the newsroom when he goes home. Two years ago, he married Noreen Nunn, a CJCH radio news reporter. A brother-in-law is Jim Nunn, evening news anchorman on Halifax CBC-TV.

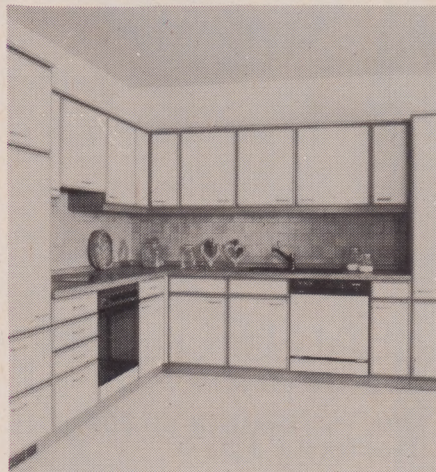
Murphy says he enjoys living in the Maritimes, is "quite happy" in radio and figures he'll need a few more years' broadcasting experience to "develop a more definite style." His future also might include politics. (That's not unusual for CJCH announcers. Nova Scotia cabinet minister Gerry Lawrence still has a weekend show, Randy Dewell left C-100, the FM sister station of CJCH, to become a Halifax alderman in 1982. And federal International Trade Minister Gerry Regan worked at CJCH as a sportscaster in the Fifties.) "There are some things I think I might be able to do in politics one day, sometime," Murphy foresees. He has little inclination to run municipally, though one Halifax alderman has already asked if he plans to campaign for city council in 1985. "I wouldn't want to be in politics today because it's a terrible time to be a politician, unless you're really right-wing, and I'm not," he says. "The parties are in a state of revolution right now, and I don't think I would fit into any of them. And, gee whiz, until I see a viable political party I guess I'm going to have to put off thought on politics."

If politics can wait, callers on his hotline show can't. For the man complaining about no pension after working almost a generation on the waterfront, Murphy offers sympathy and the phone number for Dalhousie Legal Aid. "I would suggest you get yourself a lawyer from legal aid and try to fight it. You tell them I told you to call, and maybe they'll give you some help, bye-bye." He disconnects, recites the hotline number for the umpteenth time that morning, then breaks for a commercial. For Murphy, with his steady stream of opinion, advice and entertainment, the phones are always ringing. **C**

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When James Williams returned to Halifax a few years ago from studying music conducting in London, England, he brought with him one solution to the problem with Handel's *Messiah*: The oratorio is so glorious, the tunes so compelling, audiences keep wanting to join in.

Williams, a music teacher who conducts the Chebucto, the Halifax-Dartmouth-based community orchestra, found that London music lovers were fond of doing "from scratch" performances of oratorios and Gilbert and Sullivan operettas—giant singalongs in which anyone could turn up and join in. The major event was the *Messiah* "from scratch" at the vast Royal Albert Hall. Williams took part once, and he was so impressed, he



DAVID NICHOLS

Williams and Wyman liked the idea of a *Messiah* "from scratch"

wanted to try the idea in Halifax. So did Pat Wyman, administrator of the Nova Scotia String Music Camp.

"The first year we did it, 1980, it

was scary," Williams confesses. "We didn't know if or how we could get all the way through. I knew we could rely on a core of musicians from the



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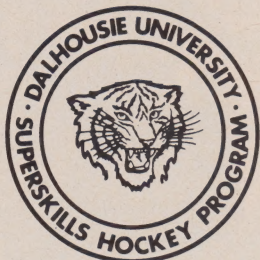


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Chebucto, and we had four soloists — professionals — lined up, donating their services. We'd advertised, but we didn't know if anyone was going to come along to sing."

They need not have worried. About 75 musicians, including professionals from the Atlantic Symphony Orchestra, turned up. So did more than 400 singers, almost filling All Saints Cathedral. It's been the same success story every Christmas since then — a rafter-raising Christmas singalong at All Saints.

For many participants, such as Halifax singer Bee Huxtable, it has become an annual activity. "Most of us have sung in choirs at one time or another," she says, "and it's fun to have a really good sing once a year of something we love and know really well."

People have come from as far away as Yarmouth to take part. Halifax viola player Patricia Dietz, who recently started a new job as port development officer in Port Hawkesbury, says she'll be at All Saints Dec. 27 — the date of this year's singalong — "if I can get home for Christmas."

Mary Sparling, curator of the Mount Saint Vincent art gallery, is another regular in the chorus. "It's a moving experience, a feeling of togetherness," she says. "It's chaotic and great fun. It's wonderful to be

with all kinds of people with all kinds of singing abilities trying to knit it into a coherent sound."

She says the sound is "home grown — not a professional sound, except there are professional soloists, and there's a real mixture of abilities in the choir. There are enough who know what they are doing to hold the rest of us together."

Williams is amazed every year to find how well the voices and music balance. "I taped it the first year, and it sounds wonderful — rather like a Sir Malcolm Sargent recording with a vast choir. And we are unrehearsed."

Can the bathtub baritone and the kitchen contralto join in, even if they don't read music? "Why not?" Williams asks. "They've come along and had a great time. I've had people coming up to me explaining that they've never sung with an orchestra before, and I've told them to just come along and give their best. It's for people to enjoy — it's not a performance."

Williams suggests that novices may find it a help to study a score before the event. (Many singers bring their own scores, but they can be rented at the door.) And, as last year's program pointed out, "the conductor will be happy to give you entrance cues and tempi throughout the whole evening, if you will merely glance his way from time to time."

Does Williams hear many off-key notes or misplaced voices? "Hardly at all, and everyone seems to know their parts," he says. "I've yet to hear a bass singing along with the sopranos."

Messiah has been around since 1741, when George Frederick Handel, burdened by ill health, overwork and other worries, spent three weeks hurriedly composing a piece of choral music commissioned by an Irish charity.

Audiences in Dublin, where it was first performed, loved it. But it bombed when it was performed over the next few years in London, and in 1745, Handel withdrew the work. Five years later, he took it off the shelf and engaged the services of a fine young tenor, and London society finally recognized *Messiah* for the work of genius that it is.

Since then, it has never faltered in popularity. Through the centuries, uncounted performers and audiences have found it irresistible. That's why people continue to make the rafters ring every Christmas at All Saints Cathedral.

"I think it's one of the best things you could have for a community event at Christmas," Mary Sparling says. "There are no requirements; just show up and do your best."

— Heather Laskey

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Can you pulse away arthritic pain?

Two Nova Scotia inventors say yes

Sabra Butcher says the pain and swelling of her arthritis went away last summer after she placed a small, battery-powered gizmo on her affected hip for a few hours. The 70-year-old housewife from Meagher's Grant, N.S., later found the same eight-inch-long foam pad filled with electronics made her sprained shoulder feel better, too. "It works wonders," she says. "It sort of pulses the pain away." Her husband, Chester, says the \$71 pad also helps relieve his arthritis pains.

The Butchers are among about 300 people in Canada who use a device developed in the basement laboratory of two Chezzetcook, N.S., inventors. Norman Hill, 55, and Derek Kinsman, 30, met in 1976 while working as researchers for the Nova Scotia Power Corp. Hill had arrived in Canada after working as a consulting electrical engineer in Britain. Kinsman, born and raised in the Annapolis Valley, joined the power company after completing degrees in science and engineering. The men discovered a common interest in medical applications for sophisticated electronics, a field in which Hill had worked in the U.K. Every night after their regular jobs, Hill and Kinsman toiled away at home on their own project: A machine that uses an electric probe to cut and remove tissue during surgery. After they perfected that device — now used

mostly by doctors and veterinarians in Europe — they decided to form their own company, H. K. Electronic Research Associates Ltd., and devote themselves full-time to their hobby.

Their next project has become their most widely used invention. Called a pulsed magnetic therapy unit, it looks like a mini-heating pad, except there is no heat, no vibration — in fact, no appreciable sensation. When hooked up to a nine-volt battery, the kind used in small transistor radios, the pad produces a faint,

bones. In 1979, Hill and Kinsman met Dr. David Wilson, a nerve specialist at the Leeds Infirmary in England, who was experimenting with medical applications of magnetism. After seeing Wilson's equipment, the two electrical engineers decided to develop a smaller, portable version so people could get treatment at home. "The idea arose from a challenge by Wilson," Kinsman recalls. "He was using such bulky equipment he didn't think we could make something that could be carried around." With a grant from



Kinsman (L) and Hill hope doctors will give their therapy a trial pulsating magnetic field from flexible coil and integrated circuits inside. Hill, whose unkempt grey hair and intense gaze make him look like a college professor, says the body's response to such a magnetic effect is complex. "In broad terms, each cell of the human body may be considered as a minute battery, which becomes discharged in the diseased state and may be recharged by suitable applications of the pulsed magnetic field," he explains. "The pulsed magnetic field acts on body cells at the molecular level. At this point, there are various scientific theories of the precise mechanism by which cells are repaired."

The idea of using magnetism and electricity in medicine is more than 150 years old. Today, controlled use of electricity is one way specialists can block pain or accelerate healing of broken

Ottawa, the pair spent three years researching and designing the world's first pulsed magnetic machine that can fit in a pocket. The device has a bendable circuit board and a foil coil sandwiched between two pieces of foam rubber. The unit is one-eighth of an inch thick and weighs about one ounce. With the specially made preassembled components, Kinsman and Hill now take only 18 minutes to put one together.

Hill's wife, Margaret, keeps the accounts and saves records of customers and their letters. Of the 300 customers, mostly in Quebec, they know of four who complained that the pad failed to help. Most of the letters are favorable, and "some comments are quite spectacular," Margaret Hill says.

Not everyone is so enthusiastic. Tony Blom, communications director for

the Medical Society of Nova Scotia, says doctors in the province have no knowledge of the device developed by Hill and Kinsman. Dr. Peter MacGregor, a Halifax arthritis specialist, says, "So many people want something magic, whether it's a pill or a surgeon's knife, without having to do anything themselves. I sort of chuckle when I hear about things like this. There is no evidence at all that this works." With proper medical treatment, arthritis patients "can do fantastically well," he says. "The most important thing is education so patients know what's wrong."

Anne Leslie, physiotherapy supervisor at the Arthritis Society's Halifax office, wants to see documented proof that magnetic therapy helps arthritis sufferers. "There isn't enough information available to support us recommending it or not recommending it. If it has a value, heaven knows, we would like it, but we have a responsibility to use what we know is beneficial."

Hill says the magnetic device isn't meant as a cure-all. "It's intended for the relief of pain. We're not making any claims about cures," Margaret Hill says the unit is "no gimmick," adding, "We're not in it for a fast buck." Hill and Kinsman chide the Canadian medical profession for being "so timid" about any innovations; they hope doctors at least give the therapy a trial. Despite domestic opposition, sales agents for H. K. Electronics Research Associates are filling hundreds of orders abroad — to hospitals and doctors in the U.S., Britain, Denmark, Spain, Kuwait, India and Australia.

And now the electronic entrepreneurs are trying to develop a new cancer treatment using magnetic radiation. "It's a long time since we worked a standard 40-hour work week," Hill says, checking an oscilloscope reading. Kinsman says most of the effort is worthwhile. "The work gives a sense of satisfaction. It's the business that gives you ulcers."

—John Mason

A café for all seasons

One of the nice things about eating at Le Bistro in winter is that it makes you remember Le Bistro in summer.

This cosy café is the latest, longest-lived and most successful of a series of restaurants that have occupied the northern corner of the Park Victoria, a high-rise mid-town apartment building just across from Victoria Park.

The style of decor — and cuisine — went from French *provençale* to nondescript and back before Le Bistro, with its cocky, mongrel, North Americanized sidewalk-café ambience seemed to strike the right note.

I once watched a waitress in the restaurant record the

daily specials on the blackboard just inside the entrance. She was a slim, pretty woman with shiny chestnut hair that, even in a ponytail, reached almost to the base of her spine. She was wearing what, at that time, was the regulation female server's uniform for Le Bistro: Red T-shirt; tight, short, side-slit green skirt (the male service people wear T-shirts and slacks). The women now wear red mini-dresses of a particularly cheap-looking shiny material and stockings that vary—some net, some not. The effect seems calculated to be tarty, which is funny since the waitresses at the restaurant are, almost universally, pleasant, cheerful, friendly types, as conscious of a child customer's comfort and pleasure as they are of an adult's—an uncommon attitude in most metro restaurants.

The woman with the ponytail lavished great care on recording the specials of the day, using several colored chalks and neat calligraphy. Of course, it was a slow time: Very early even-



The sidewalk-café ambience strikes the right note

ing, one of the few meal-eating periods of the day when you won't find this restaurant well-filled, if not crowded.

In summer, Le Bistro offers you an outdoor café, complete with green ozite carpeting and, occasionally, winds that gust well beyond the zephyr level. On a sunny day, it's delightful. Inside its nice too: Floral-print overhead lamps, white-painted chairs, checkered

tablecloths, of course (but covered with sheets of glass—saves on the laundry), and your very own white candle, melted into layers of what looks like a galactic ice castle, in its very own small Perrier bottle.

Le Bistro has consistently good, not great, food. The "French" of its menu is suspect: The same owner once ran an ersatz Italian restaurant in town whose menu advertised its tuna

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salad as "Lotsa guda tuna." Here, the fun isn't so labored.

One of the pleasantest things about the place is that it offers a variety of dishes that you can combine into something more than a snack but less than a heavy meal.

The soups are good, especially the *bisque au homard* (with stern instructions that it be served really hot) and the vichyssoise with apple, an odd but refreshing combination.

The curried chicken salad with pineapple is a great favorite, as are the various oyster and mussel nibblies and the crêpes—spinach and mushroom, asparagus and shrimp, chicken with orange and almonds, beef with sour cream, broccoli with cream cheese. They'll cost you a minimum of \$2.50, a maximum of \$4.75 per dish. It's a good deal.

I will confess that I have never ordered a main course in Le Bisto. It's a nibbler's place. But you can get the run of seafood casserole (\$8.25), tournedos (\$11.95)

and meat and fish dishes, plus a particularly gargantuan *fondue chinoise*, beef slices with a true Henry VIII mound of vegetables and sauces, \$19.75 for two. There are also burgers and rings or skins. Skins? Well, yes. Le Bisto was one of the first restaurants in Metro to discover gold in its vegetable peelings. Salted (over-salted, too often, for my non-salt-loving taste buds) and baked, its potato skins go for \$1.95 nude or \$2.75 "dressed"—with cheese and bacon. Wines are standard, in selection and price.

Desserts run the usual gamut of parfaits and cheesecakes with an especially pigged-out version of *crêpes au chocolat*—two crêpes, stuffed with ice cream and smothered in sauce, and a chocolate fondue.

Le Bisto opens at 11:30 a.m., serves a Sunday brunch from 11 a.m. to 2:30 p.m., takes reservations only for parties of eight or more and accepts most major credit cards but no personal cheques.

—Marilyn MacDonald

CITYFORUM

Monitoring the facts

In his article *Monitoring the Moonies* (October), Mr. Alexander Bruce stated that in Nova Scotia "a few theologians are openly supportive" of the Unification Church, and he implied that I am one of them. The comments he attributed to me and which appear in print are fairly accurate but they were made in the context of a 20-minute telephone interview in which I voiced many concerns. Two factual errors occur in the quotations attributed to me: I do NOT have "contacts in the [Unification] church"; my comments referred to the work of Unification scholars. I know considerably more about Rev. Moon's financial investments than what the article states; "my concern" was that people in the church itself did not want to hear about what I knew, not that "I couldn't find out anything else." I state categorically that I

never indicated support for the Unification Church in my interview with Mr. Bruce but rather, because of that church's ideological stance and missionary practice which I cited, I do not support it, openly or otherwise.

Martin Rumscheidt
Halifax, N.S.

I should like to clarify the Society of Friends (Quakers)' position with regard to the Unification Church. At present there is no consensus within Friends regarding the church. Concern is centred amongst some members who have had adverse personal experience with the sect.

Valerie Osborne
Halifax, N.S.



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Metro's news prince

He just might run the best little newsstand in North America

Pat Doherty shares his north-end Halifax house with 10 cats — all, he says shamelessly, with “distinct pussonalities” — so it’s not surprising that his south-end store sells all kinds of cat stuff, including calendars, greeting cards, books and *Cat Fancy* and *Cats* magazines.

But that’s not all. He’s got everything from old-fashioned smut (*Kid Stuff!* *A Slut* and *Her Toys*; *I Get Paid to Bang Nymphos*) to more than you may care to know about Hybrid Hybridomas and Their Use in Immunohistochemistry. Plus the lowdown on how to lose 10 pounds by Christmas, build a log house, write and sell a romance novel, overcome guilt, boost your baby’s IQ, release your hidden sexuality, flatten your stomach in 21 days, seed a mushroom garden, buy a sub-machine gun, cure runner’s knee, live to be 100, brew perfect pale ale, crochet a Christmas tree and dial an orgasm. “People are curious,” Doherty says. “That’s why I’m in business.”

If there’s a store on the continent with a better selection for all those curious people, he hasn’t heard of it. With 3,500 magazines and 130 newspapers, Atlantic News is print junkies’ heaven. His customers include people from Montreal and Toronto who make a point of stopping by whenever they’re in town. And they include Nova Scotians who often seek out such stores in others cities — New York, Boston, Baltimore, Houston. “Periodically,” he says, “they tell me that they couldn’t find a store in other cities with as many or as

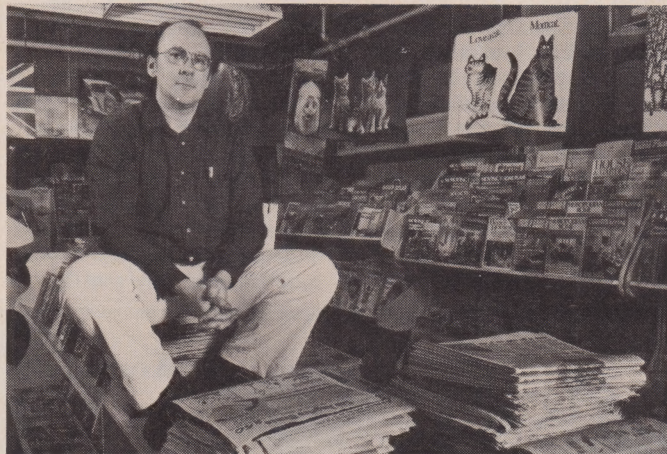
interesting things as we have.”

The boss of this busy little spot is a soft-spoken, sardonic 41-year-old with a deadpan comic’s style and a curiosity at least as powerful as that of his steady customers. He’s lived all his life in Halifax (he was born across the intersection from his Queen Street store); after graduating with a commerce degree from Saint Mary’s University in 1963, he worked for several large firms, including Peat, Marwick Mitchell, Xerox and Anil Canada Inc.

But he’s really “a reader, not a businessman,” he says. Which means that, unlike newsstand operators who’d be just as happy selling eggs or soapflakes, he loves his stacks of magazines. When he and

started selling computer magazines. Now he has 60 titles, which take up about 20% of his space. “Lots of people spend more money on computer magazines over a short period than they did on their computers,” he says. “There are two or three people publishing magazines on the really popular computers. If you’re keen, you buy them all.”

All of which doesn’t necessarily mean men are getting more excited these days about bits and bytes than about buttocks and breasts. Doherty’s simply selling more copies of a smaller variety of girlie mags, and he stocks anything the local distributor will supply. “People will still read the most salacious magazines they can get,” he says.



JULIAN BEVERIDGE

Doherty: “I don’t care if people come in and read all day”

his wife, Onough, get away for a few days, they case similar stores in other cities — usually in New England — like collectors looking for rare coins. If one customer requests a magazine they don’t carry, they’ll try to supply it, even at the risk of losing money on a poor seller for a while.

One such loser is *Nature*, a \$4.50 scientific weekly that’s so esoteric scientists don’t always understand it. He sells about three copies an issue of *Nature* and 220 of *Penthouse*, the most popular magazine in the store.

He doesn’t carry as many skin books as he used to. Two years ago, they filled a whole rack; today, they’re down to half a rack, even though they still create the biggest traffic jams of browsers in the aisles. In the same two years, Doherty

Not always openly, of course. That’s why you sometimes find gay magazines and what Doherty describes as “gynecological journals” across the aisle, snuggled up to *Dogs in Canada*, or across the store next to *American Handgunning*. “There are people who would just love to look at the new *Hustler* magazine but would die if they were seen standing in front of that rack. Therefore, they put it inside the *New Yorker*. Some people are sheepish about taking those magazines to the counter. But everybody wants to look at them. Everybody. No exceptions. Even people who are the most vicious and visible public opponents of these magazines.”

Occasionally, somebody will try to get one free by slipping it inside a newspaper. That makes

Doherty mad. He charges every shoplifter he catches. But he’s tolerant towards browsers. “I don’t care if people come in and read all day,” he says. “I’ve been in so many stores where they hassle you, and I know people can’t afford to buy every magazine they’re interested in. If you’re curious, and you want to keep up in a number of fields, it can cost you a lot of money.”

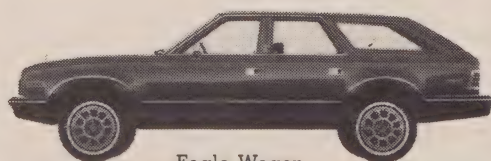
It was partly his own hobbies that led him into magazine sales: He used to have to go to great trouble, he says, to get the information he wanted about his various interests. One is building stereo equipment. Another is racing radio-controlled cars — little gas- or electric-powered models that go as fast as 60 m.p.h. Doherty’s chairman of the sport’s provincial association, buys and sells the cars and races them on a waterfront parking lot in summer and in somebody’s basement in winter. Naturally, he sells car racing journals, as well as publications related to more recent fads — ultra-light aircraft and windsurfing.

Ten years ago, he started off with 1,500 titles; since then, he’s acquired 2,000 more, a staff of eight, about 1,000 customers a day and a houseful of adopted cats, four of whom wandered into the store in various states of distress.

Between the cats and the magazines, the Dohertys don’t have much time for such luxuries as vacations. Both spend at least part of every day of the week at the store. Because somebody has to keep tabs constantly on magazines coming and going, new orders, displays and returns, the business would run itself, Pat says, “the way a car would run itself if you put it on the highway with a brick on the accelerator.” Onough, a former school teacher, figures that she and Pat work a combined 110 hours a week. On the whole, that suits her fine. “When you have a business you enjoy working in,” she says, “you become a workalcoholic. There’s no place else I’d rather be than here.”

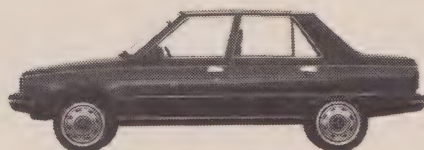
—Marian Bruce

AMC

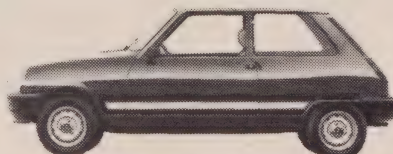


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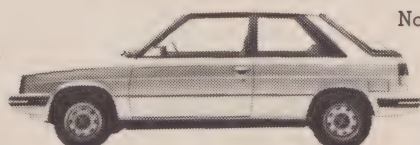
Renault 5



Renault Fuego Turbo.

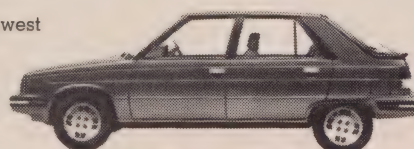


Renault Sportswagon.



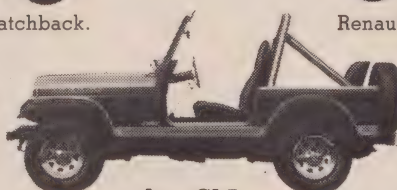
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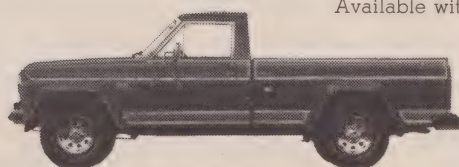


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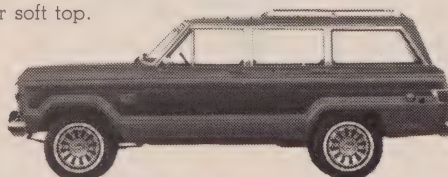
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CLUB DATES

Pepe's Upstairs, 5680 Spring Garden Road. To Dec. 3: *Get Away to the Sun*, with Skip and Cathy Beckwith, George

Hebert and Sleepy Carl Thomas. A week of jazz and salsa. Dec. 5-10: International jazz guitar great Herb Ellis; Dec. 12-17: *Joel Zemel Trio*; Dec. 19-23: Bluenose Christmas jazz with David James, Phil Grey, Jaymie Gaddi, Jeff Goodspeed and other expatriate Maritimers; Dec. 28-31: *John Alphonse Swing Quartet* with Rita Fitzsimmons. New Year's Eve tickets available at Pepe's. Dates subject to change. Call Jazzline, 425-3331. Entertainment from 9 p.m.-1 a.m.

Peddler's Pub, Lower Level of Delta Barrington Hotel. To Dec. 3: *Rox*; Dec. 5-10: *Intro*; Dec. 12-17: *Track*; Dec. 19-23: *Syndicate*; Dec. 26-Jan. 1: *Riser*. Hours: Mon.-Wed., 11 a.m.-11 p.m.; Thurs.-Sat., 11 a.m.-12 p.m.

Teddy's, Piano bar at Delta Barrington Hotel. To end of Dec.: Jayhne Kayle. Hours: Mon.-Sat., 9-1 a.m. Happy hour between 5-7 p.m.

The Village Gate, 534 Windmill Road, Dartmouth. To Dec. 3: *The Melvins*; Dec. 5-10: *Armageddon*; Dec. 12-17: *Intro*. Hours: Mon.-Wed., 10 a.m.-11 p.m.; Thurs.-Sat., 10 a.m.-12:30 a.m.

The Network Lounge, 1546 Dresden Row. Dec. 1-3: *The Web*; Dec. 5-10: *The Close Ups*; Dec. 19-27: *Future Shock*; Dec. 28-31: *See Spot Run*. Top 40 dance bands. Hours: Mon.-Sat. till 2 a.m.



The Ice House Lounge, 300 Prince Albert Road, Dartmouth. To Dec. 3: *Riser*; Dec. 5-10: *Track*; Dec. 12-17: *Southside*; Dec. 19-23: *Songsmith*; Dec. 26-31: *Rox*. Hours: Mon.-Fri., 11:30 a.m.-2 a.m., Sat., 5 p.m.-2 a.m.
Lord Nelson Beverage Room, 5675 Spring Garden Road. To Dec. 3: *Garrison Brothers*; Dec. 5-10: *McGinty*; Dec. 12-17: *Garrison Brothers*. Folk and country/bluegrass music. Hours: Mon.-Wed., 11 a.m.-11 p.m.; Thurs.-Sat., 11 a.m.-12:30 a.m.



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Little Nashville, 44 Alderney Drive. All country. To Dec. 4: Robert Bouchard with *Private Stock*; Dec. 5-11: *Whiskey Fever*; Dec. 12-18: *Dynasty*; Dec. 19-25: *Morn'n Sun*. Hours: Every night, 9 p.m.-3 a.m.

MOVIES

Rebecca Cohn Auditorium. Dec. 4: *Moonlighting*. This 1982 British film examines the fate of four Polish workers in London, England, after martial law is imposed in Poland in 1981. English/Polish. Dec. 11: *The Stationmaster's Wife*. This is a 1977 German film about the trials of a Bavarian stationmaster and his beautiful but promiscuous wife. German with English subtitles. Dec. 18: *Night of the Iguana*. John Huston directs this 1964 film adaptation of Tennessee William's play about a "spirit versus the flesh conflict." Richard Burton plays the defrocked priest "cum" tour guide of a group of young girls. With Ava Gardner, Deborah Kerr and Sue Lyon. Dalhousie Arts Centre, Dalhousie campus. For information call 424-2298.

Dalhousie Art Gallery. Dec. 6: *Snowdon on Camera: What is a Photograph Worth?* British photographer Lord Snowdon looks at the value of photographs from the snapshot to the work of Ansel Adams whose prints now cost about \$20,000. Dec. 13: *Right Out of History: The Making of Judy Chicago's Dinner Party*. Johanna Demetrakas directs this 1980 color documentary on the making of Chicago's famous *Dinner Party*, which took five years and more than 400 artists to complete. Dalhousie Arts Centre. For information call 424-2403.

National Film Board. Dec. 1-4: *The Front* casts Woody Allen in a serious role as a victim of the McCarthy blacklist. Dec. 8-11: The late, great surrealist director Luis Bunuel's *The Discreet Charm of the Bourgeoisie*. Dec. 15-20: *Gandhi*, Richard Attenborough's Academy Award-winning film starring 1982's Best Male Actor, Ben Kingsley. 1588 Barrington St. For times and ticket prices call 422-3700.

Wormwood's Dog and Monkey Cinema. Dec. 1: Ingmar Bergman's three-hour epic, *Fanny and Alexander*. Bergman's last film. Dec. 2-8: *Tender Mercies*. Robert Duvall as a faded country star in a film by Bruce Beresford, director of *Breaker Morant*. Dec. 9-15: From avant-garde British director Peter



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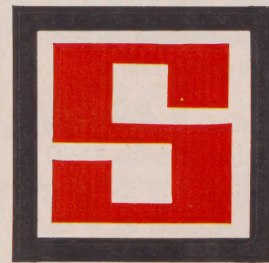
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Greenaway, the 17th century mystery, *The Draughtsman's Contract*. Dec. 16-18: *The Magic Flute*, Ingmar Bergman's interpretation of Mozart's renowned opera. Dec. 19-22: *Blow Up*, called one of the major British films of the Sixties. Show times vary. Call 422-3700.

ART GALLERIES

Anna Leonowens Gallery (N.S. College of Art and Design). Dec. 1-10, Gallery One: the Lawrence Weiner Poster Archives at the NSCAD. Dec. 1-3, Gallery Two: Intermedia students' exhibition; Gallery Three; Elizabeth Devine, paintings. Dec. 6-10, Gallery

GADABOUT

Two: Design students'; portfolio project; Gallery Three: Alex Livingston, paintings. Dec. 13-23, Gallery One: James McGlade, *Five Fire Sermons*, installation. Dec. 13-17, Galleries Two and Three: Bruce Okamoto, MFA exhibit. 1889 Granville Street, 422-7381. Hours: Tues.-Sat., 11 a.m.-5 p.m.; Thurs., 5-9 p.m.

Art Gallery of Nova Scotia. Through December, in the Main Gallery: An exhibit of selected works from the gallery's permanent collection and recent acquisitions. This includes works by Sheila Cotton, Lindee Climo, Jack Humphrey, Arthur Lismer and Jean Paul Riopelle, and Nova Scotia folk artists Charlie Atkinson and Ralph Boutilier. In the Mezzanine Gallery: An exhibit of etchings by the late Donald C. Mackay. From the permanent collection. In the second floor gallery, a continuing exhibit from the permanent collection of 18, 19 and 20th century works pertaining to Nova Scotia. 6152 Coburg Road, 424-7542. Hours: Mon., Tues., Wed., Fri., Sat., 10 a.m.-5:30 p.m.; Thurs., 10 a.m.-9 p.m.; Sun. 12-5:30 p.m.

man, Dalhousie. Also: Part Three of the Sobey Collection series is a display of works by Group of Seven artists A.Y. Jackson, J.E.H. MacDonald and F.H. Johnson, and their colleague Tom Thomson. Dalhousie campus, 424-2403. Hours: Tues., 11 a.m.-5 p.m. & 7-10 p.m. Wed.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m.

Mount Saint Vincent University Art Gallery. To Dec. 10, Downstairs: *Associations from Away*. This is a display of works by various artists whose formative periods were spent on the east coast. Curated by Bruce Ferguson. Upstairs: *Nova Scotia Crafts VII*: Rejane Stowe and Andrew Terris, glass. Dec. 15-Jan. 29, Downstairs: *Visions and Victories: Canadian Women Artists 1914-1915*. This exhibit includes work by six painters (Emily Carr among them), and four sculptors. Upstairs: *Canadian Women Photographers 1841-1941*. This includes photo work by artists from P.E.I., Newfoundland and Nova Scotia. Bedford Highway, 443-4450. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Tues. till 9 p.m.; Sat. & Sun. 12-5 p.m.

Saint Mary's University Art Gallery. To Dec. 15: A retrospective of realist painter Michael Coyne, art professor at Acadia University. Dec. 2: Last in the *Lunch with Art* series, Marionettiste Heather Bishop performs at 12:30. SMU campus, 429-9780. Hours: Tues., Wed., Thurs., 1-7 p.m.; Fri., 1-5 p.m.; Sat. & Sun., 2-4 p.m.

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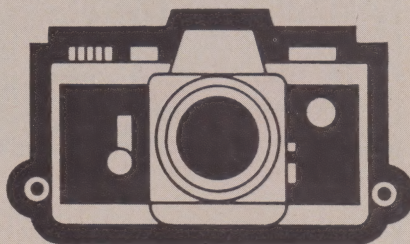
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Dalhousie Art Gallery. To Dec. 11: An exhibit of photographic work by Halifax artist Alvin Comiter. Also, *Four Objective Artmakers*, works by four young Nova Scotian sculptors, guest-curated by Halifax artist John Greer. From the Sobey Collection, works by three founders of the Group of Seven: Lawren Harris, Frederick Varley and Franklin Carmichael. Dec. 16-Jan. 29: *Visions of Paradise: The Art of the Oriental Carpet*. This display of about 60 oriental carpets includes examples from the Prescott House, Port Williams collection, and from private collections in Halifax, Montreal and Ottawa with emphasis on Caucasian, Persian and Turkoman carpets. Guest-curated by Dr. Hans-Günther Schwarz, Department of Ger-

IN CONCERT

Saint Mary's University Art Gallery. Dec. 11: The Halifax Chamber Musicians perform for The Gallery Series: Dohnanyi Serenade for string Trio, opus 10; Samuel Barber, serenade for String Quartet; and Brahms, Sextet in B flat major, Opus 18 in B flat major, SMU campus. For information call 429-9780. **Rebecca Cohn Auditorium.** Dec. 1, 2: Popular Canadian pianist Frank Mills performs on his *Classical Rock Tour '83*. Dec. 11: The Dalhousie Chorale and Dalhousie Brass Ensemble present *Christmas in Song*. Tickets at Dalhousie Arts Centre box office. For information call 424-2298.

Dalhousie Arts Centre. In the Sir James Dunn Theatre: Dec. 6, The Dal-

CITYSTYLE



housie Opera Work Shop performs "opera essence," mimed opera. For information call, 424-2298. Dec. 16: The John Alphonse band performs big band music for the taping of CBC TV's New Year's Eve show of *Night East*. Tickets available at the CBC switchboard, 1840 Bell Road. For information call 422-8311.

Historic Properties. Dec. 4: The Dalhousie Chamber Choir presents a wassail and carol sing at 2 p.m. All proceeds to go to Bryony House.

St. Mary's Basilica. Dec. 18: The Halifax Chamber Choir performs its annual Christmas concert. 8:30 p.m.

THEATRE

Neptune Theatre. Till Dec. 4: Shakespeare's immortal love story, *Romeo and Juliet*. Dec. 16-18, 20-23, 27-31: The world première of Nova Scotia playwright John Gray's *You Better Watch Out, You Better Not Die*. This is a new comedy-mystery about murder and Santa Claus by the "hottest creative talent in Canadian Theatre," John Gray, creator of *Billy Bishop Goes to War* and the new hit *Rock and Roll*.

Sir James Dunn Theatre. Dec. 1-4: Dalhousie Theatre Productions presents Shakespeare's beloved comedy *A Midsummer Night's Dream*. Dalhousie Arts Centre. For information, call 424-2298.

Rebecca Cohn Auditorium. Dec. 20: The Atlantic Ballet Company makes its Halifax début with two matinee performances of *The Nutcracker*. Dec. 21: *Nutcracker* gala. Dec. 22, 23: Evening performances. Dalhousie Arts Centre. For show times and tickets, call 424-2298.

SPORTS

Hockey. Midget League: Dec. 10, 11, Forbes Chevys vs Valley. Nova Scotia Senior League: Mounties play, Dec. 11, 18, 26. Dartmouth Sportsplex, 110 Wyse Road. For information call 421-2600. Schooner Cup tournament (university hockey): Dec. 29, 30. Metro Centre.

Squash. Dec. 2-4: Halifax and District Invitational. Burnside Athletic Club, Dartmouth. For information call 425-5450.

Tennis. Dec. 16-18: The Coke-Hostess Junior Tennis Tournament. Burnside Athletic Club, Dartmouth. For information call 469-5297.

MUSEUMS

Dartmouth Heritage Museum. In the Gallery, to Dec. 5: Oil paintings by Nova Scotia artist Trudy Callbeck. Dec. 5-Jan. 11: Oil and pencil works by Marion Bustin. 100 Wyse Road. For information call 421-2300.

Nova Scotia Museum. Through Dec.: *'Tis the Season:* A Christmas exhibition. Items such as antique skates and toys from the museum's collection are displayed with blow-ups of old Christmas cards. Also running: *Atlantic Glass Artisans '83*, a display of prize-winning stained glass pieces by Nova Scotia artists. 1747 Summer St. For information call 429-4610. **C**



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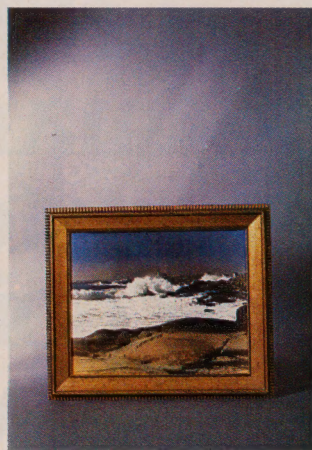


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